



# USER MANUAL



*"Do not go gently into that good night"*

**Dylan Thomas**

The Crow Hill Company thanks you for your purchase. Designed by professional composers with you in mind.

We're a small team and have worked hard to make everything as intuitive as possible. Our hope is this user manual can offer further help to best explain how to install and use our plugin.

In order to help you make music, your music, we have taken time to make this affectionate user manual get the best out of your purchase.

However if you find yourself still stuck with anything we have a great set of FAQ and videos at:

**[thecrowhillcompany.com/faqs](https://thecrowhillcompany.com/faqs)**

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# COME OUT OF THE DARK

CROW HILL | NOCTURNAL BRASS & WINDS



With String Murmurations, Small String Gestures we started on a journey creating samples that simply don't behave. That surprise inspire and by doing so remain ALIVE. By employing techniques learned with these libraries and the 20+ years of experience we have making samples we put together a group of players in a rare combination. We also included one of the most difficult things to sample... the saxophone.

We hope you agree that this unusual ensemble that comprises of 2 x trumpets, 1 horn, 1 euphonium, a bass clarinet and a baritone sax open up a new sonic palette for you to play with.

We have found working with these samples both sublimely beautiful, whilst possessing an aching mysterious and noir-ish quality that stands out from the other palettes of sounds people are using.

Listening to feedback from use of Small Strings we have made sure to provide you with a larger variety of inobedient gestures. Whilst being mindful that you may not have many trumpet, euphonium and baritone sax libraries! We have therefore recorded some straight, but non-less-beautiful long notes AND some shorts.

If you haven't used gestures before we humbly suggest you take a look at the "Hysteresis" chapter on page 10. If modes are something you haven't heard of, used, or indeed need to brush up on we hope the appendix on page 13 is of use to you.

Whilst this library will surprise, even puzzle at times we are certain to have delivered yet again something you don't yet own, and something that will open up new avenues of musical experimentation and exploration in you.

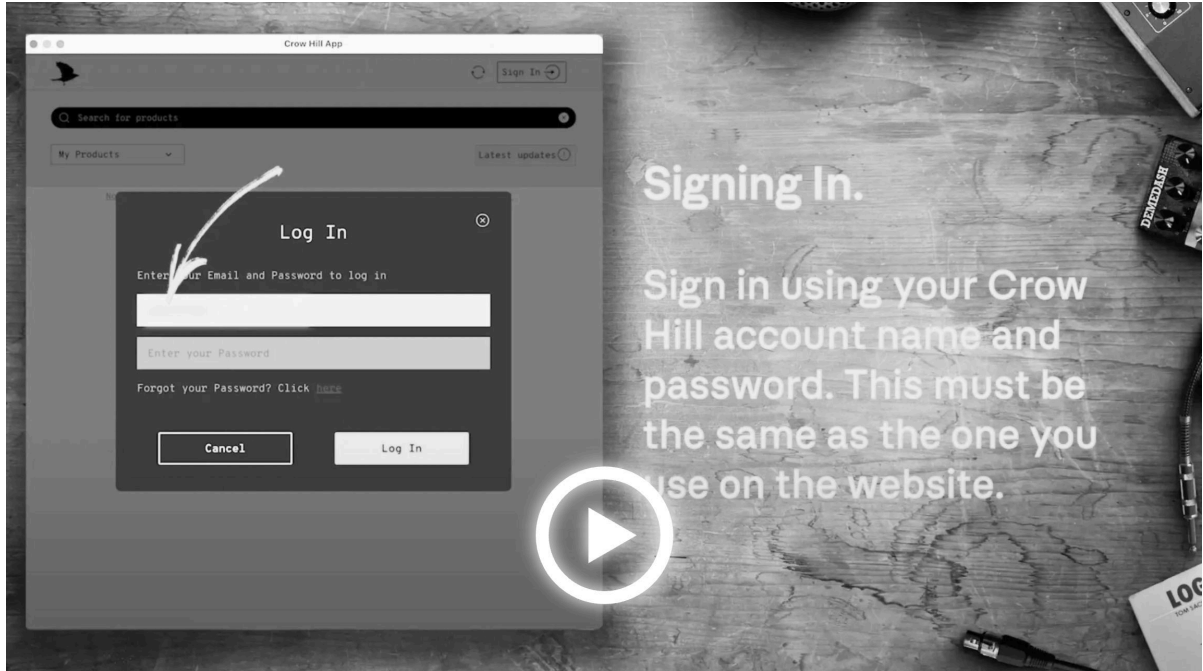
We hope you enjoy playing with this as much as we have had making it!

The Crow Hill Team xxx



# INSTALLATION

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Installation of Crow Hill products couldn't be easier courtesy of our dedicated installer app.

Make sure you have this downloaded as you will require this to install Glass Strings.

We've also prepared a simple overview of how the app works but also a suite of quick installation guides specific to your choice of DAW.

Everything you'll need is located here:

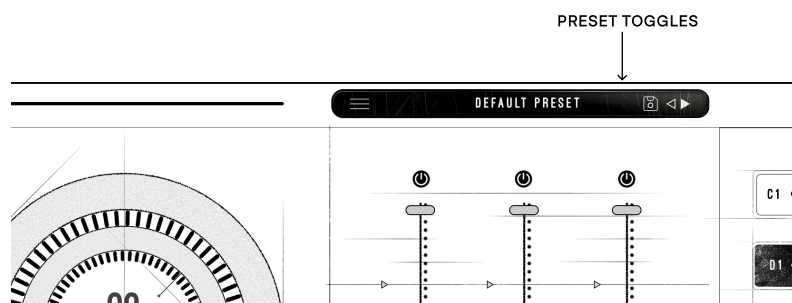
**[thecrowhillcompany.com/crow-hill-app](https://thecrowhillcompany.com/crow-hill-app)**

# QUICK START

## CROW HILL | NOCTURNAL BRASS & WINDS

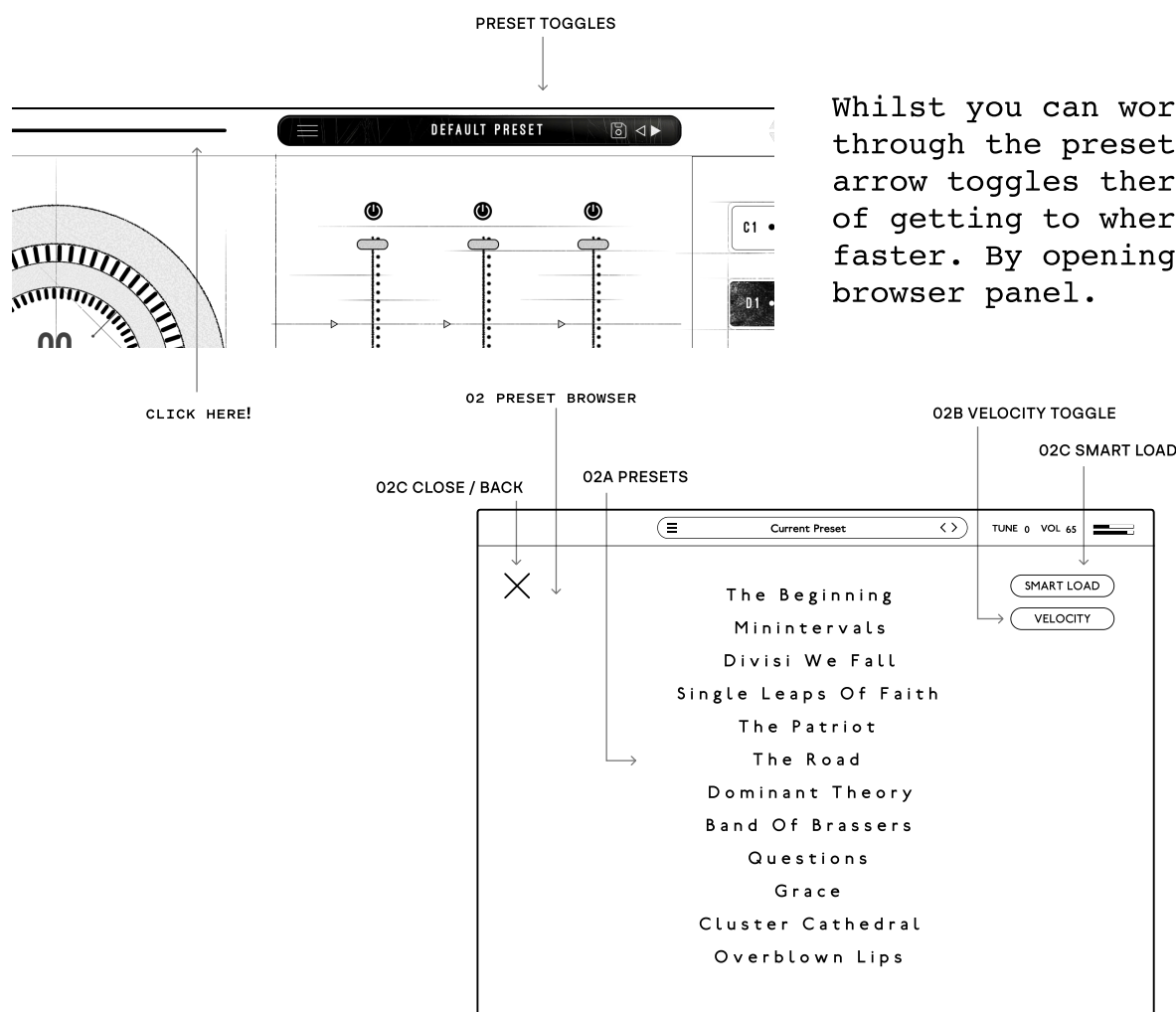


All of the treasures found in this collection work directly in your D.A.W. If you want to get up and running quickly or audition some presets, simply load the plug-in, navigate to the top preset panel, and click the menu to see the fully integrated expression browser.



Whilst we'd encourage you to mess around with all the controls. The preset toggles will move you forward and backward through the different expressions.

## THE BROWSER WINDOW



### 02 PRESET BROWSER

This is where you get to play!  
Scroll up and down to reveal all presets in each section.

**02A PRESETS** - Click to load a preset, double click to return to the front panel.

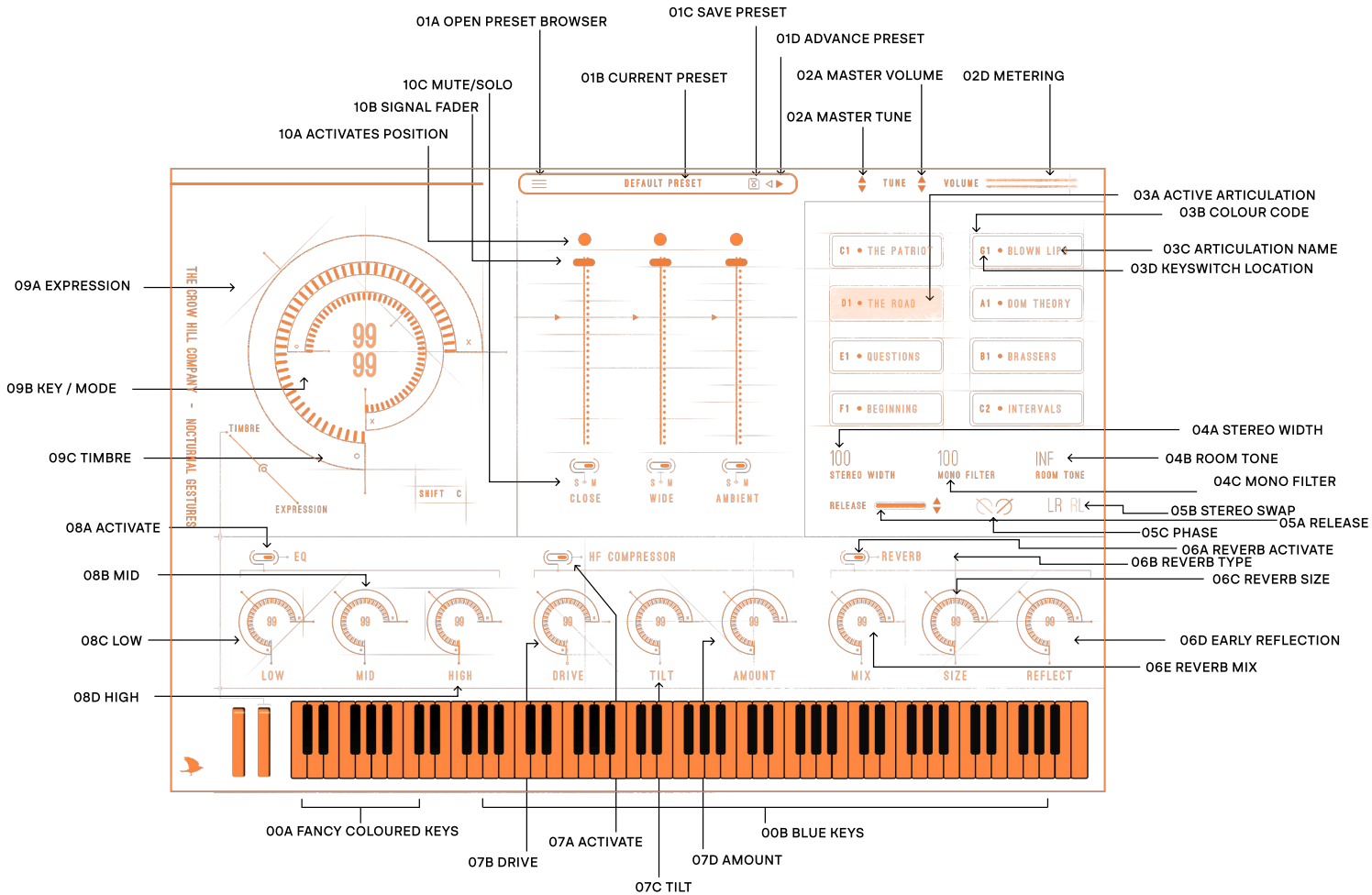
**02B VELOCITY TOGGLE** - If you want to control gestures through velocity toggle this on before loading presets.

**02C SMART LOAD** - When active, only loads the audio files you play into system memory.

**02D CLOSE/BACK** - Closes browser and returns you to the front panel.

# FRONT PANEL OVERVIEW

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### 00 KEYBOARD

- 00A FANCY COLOURED KEYS - Denotes keyswitch location(s)
- 00B BLUE KEYS - The range of the articulation keyswitched

### 01 PRESET WINDOW

- 01A PRESET BROWSER - Opens preset browser
- 01B CURRENT PRESET - Indicates preset selected
- 01C SAVE PRESET - Saves changes you have made to user location
- 01D PRESET TOGGLE - Advances to next / previous preset

### 02 MASTER CONTROLS

- 02A MASTER TUNE - Tunes whole instrument
- 02B MASTER VOLUME - Changes volume of whole instrument
- 02C METERING - Shows you when you overall output level

### 03 ARTICULATIONS / KEYSWITCHES

- 03A ACTIVE ARTICULATION - Shows articulation determined by 00A
- 03B COLOUR CODE - Shows which Key colour belongs to that articulation
- 03C ARTICULATION NAME - Articulation (double click to select)
- 03D KEY-SWITCH LOCATION - Displays key location (click to select)

### 04/05 ADVANCED MASTER CONTROLS

- 04A STEREO SPREAD - Adjusts Stereo Width of the instrument
- 04B ROOM TONE - Amount of included Room Tone (aka Noise)
- 04C MONO FILTER - Adjusts frequency at which signal folds to mono
- 05A RELEASE - Adjusts release envelope times (applies to longs only)
- 05B PHASE - Inverts phase of the instrument
- 05C STEREO SWAP - Swaps the channel assignment of the instrument

### 06 REVERB

- 06A REVERB ACTIVATE - Bypasses or activates effect
- 06B REVERB TYPE - Toggles Reverb Algorithm
- 06C REVERB SIZE - Adjusts time manipulation of the Reverb signal
- 06D REVERB REFLECT - Adjusts overall decay length
- 06E REVERB MIX - Middy = 50/50 dry/mix

### 07 BASS OVERDUB CONTROLS

- 07A ACTIVATE - Switches Bass overdubs on or off
- 07B MIX - Adjust level of Bass overdubs
- 07C POSITION - Pans Bass overdubs
- 07D DISTANCE - Stereo information of Bass overdubs

### 08 GLASS DIAL

- 08A ACTIVATE - Switches Glass control on or off
- 08B AMOUNT - Determines width of harmonic series
- 08C MIX - Reduces / Boosts fundamental levels
- 08D SHAPE - Determines bandwidth around fundamentals

### 09 PERFORMANCE CONTROLS

- 08A EXPRESSION - Attenuates your performance (defaults CC11)
- 08B KEY/MODE - (Gestures only) pitch shifts to key/mode you're playing in
- 08C TIMBRE - Crossfades dynamic layers or utilises dynamic filtering

### 10 MICROPHONE MIXER

- 10A ACTIVATES - Switches on/off signal (indicates when live)
- 10B FADER - Adjusts signal volume
- 10C SOLO/MUTE - Toggles Solo/Mute



# WHAT IS HYSTERESIS

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hysteresis  
/ˌhɪstəˈriːsɪs/  
noun

1. the phenomenon in which the value of a physical property lags behind changes in the effect causing it, as for instance when magnetic induction lags behind the magnetising force.

The act of creating sample libraries means you are always asking the players to play stuff that is incredibly easy. Which means the end result is always “together”.

Which is fine if you’re programming or composing simple stuff, this will sound true to real life. However when playing more difficult passages in real life it becomes harder to remain totally locked to each other’s tuning or time keeping, which means less of a pure sound. Less of the fundamentals and where there’s less fundamentals there’s more character. Which is why a lot of sample-based music you hear on the TV, in games and films, sounds “characterless”. The samples lack hysteresis because they were easy to play and because you’re playing something that’s difficult it doesn’t sound natural, real, or human.

So what makes musicians hysterical?

**Speed** – The faster you get them to play the loser they will get (meaning they will be less in time, but also less in tune).

**Reach** – The wider the gap between the notes the further they have to reach, the less perfectly in-tune they will be.

**Pitch** – In general terms the higher you get a player to play the harder it is. For wind instruments it takes more lung effort. For string players it requires more intense accuracy (imagine a fretboard on a guitar, notice how the frets aren’t uniform and get closer together the higher they get, now imagine playing an instrument without frets).

So we decided to get our players to play the hard stuff. They’re not compositions, but mere fragments. Which is why you will not feel like you are playing phrases, you will instead feel like you have a string band under your fingers.

**Gestures** are the very real sound of reach & performance.

But most importantly, by not giving musicians easy stuff, they don’t get bored. So you also have the sound musicians make, when they’re smiling... hysterically.

### WHY THIS SECTION?

As a blend this group of instruments makes for a beguiling “is it woodwind, is it brass” rich stock of sound. However it is when you ask them to actually DO SOMETHING that the very different tonal and timbral characters of each individual player shines through. Whether that be the subtle growl of the baritone sax, the rich triangle wave of the bass clarinet. Or indeed the rub caused by the uncertain, but heart breaking intonation you get with a Euphonium. By picking this unusual group of instruments you will be certain to work with a “choir” of samples where you can hear each player. When you can hear each player you will hear more humanity which we think leads to a greater evocation of your music.

# GESTURES

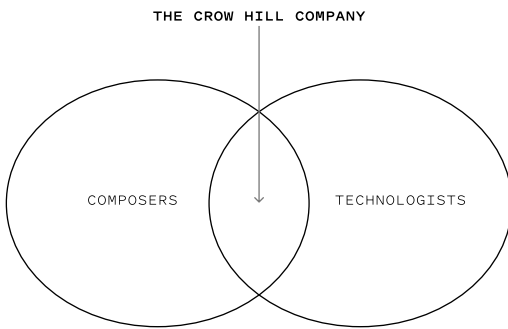
## CROW HILL | NOCTURNAL BRASS & WINDS



gesture  
/'dʒestʃə/  
noun

1. a movement of part of the body, especially a hand or the head, to express an idea or meaning.

Phraselets, transitions or as Bernard Herrmann referred to them, "cells". We've settled on **Gestures**. They're not music, they're the secondary colours that go into making it. Where the notes, rhythms and arrangements are the language of music. Without that human element, the gestures, inflections and nuances, music can become un-human sounding. Yes we have done these because they're fun to work with, but there is a more fundamental reason for them and it is the saddening fact that samples are really really bad at sounding alive. The best orchestral programmers in the world have a vast and intimate knowledge of symphonic instruments and how players adjust their playing style to create human-like gestures. We're not all the beneficiaries of that knowledge though, nor indeed are blessed with the time it takes to mimic humanity. So we've decided not to. The way you're about to make music is about to change, alongside the music you make.



This is where we bring two disciplines together for the first time. We have designed a system that is as akin to composing as it is to technology. Our Gestures allow you to create an almost infinite number of possibilities with which to make music, your music. Because of this combination of disciplines you yourself will feel these musicians playing YOUR music, not you playing the music written by someone else.

### HOW TO USE THEM

1. Pull up a gesture preset, play a long sustained chord using just the "in key" notes on your keyboard controller.

...and that's it.

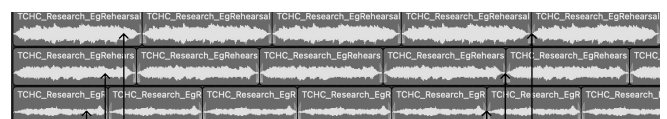
All the white notes tend to refer to the key of C, a happy primary colour, or A min, a sad primary colour. With various "modes" which contain more nuanced and complex harmonic colours. Gestures will work in any key or mode you like. Just change the key or mode with the "shift" function and adjust the relative major scale accordingly.

All gestures have been imagined for a wide array of emotional purposes. From sweeping, grand and epic. To romantic, atmospheric & even a little scary. Dive in and see what works for your mood. Please note this manual doesn't come with a shovel to get you out of the rabbit hole it'll send you down.

### HOW TO CREATE A MURMURATION

When you hold down a chord you will notice the effect that gave this collection of samples its name. This is caused by engineering in a-symmetrical gestures.

BY ALLOWING GESTURES TO GO OUT OF PHASE YOU HEAR YOUR MUSIC VARY CONTINUOUSLY FOR THE DURATION OF YOUR CHORD.



3 GESTURES, ALL DIFFERENT LENGTHS

CROSSFADED LOOP POINTS

# TROUBLESHOOTING

## CROW HILL | NOCTURNAL BRASS & WINDS



### **I Can't Hear Anything!**

As much as we all love John Cage, we are sure you want to hear your instrument. Included in each instrument are a few utilities that can be used to diagnose some likely causes.

Each plug-in has a combination of ways to control the overall volume.

- Ensure Expression (CC11) is at its maximum value.
- If included, check that the mixer controls are not set to -Infinity or muted (m).
- Check that your Master Output Volume is not set to its minimum value (-Infinity).

This can be quickly checked by looking at the Volume Meter, which should be moving while sound is passing through your instrument.

Still no luck?

If you have tried the above and still hear nothing, the onscreen MIDI keyboard can be directly played by Left-Clicking a piano key in the user interface.

If you can now hear the instrument then the issue is likely the connection between your MIDI keyboard and your workstation's associated track.

Ensure there are no loose connections, triple-check your MIDI input settings, and remember to arm your track.

### **Help! My Plug-In's interface is entirely blank.**

Don't worry. Looks can be deceiving, this means the plug-in is unable to locate the audio (.blob) files.

Ensure your external drives are connected and restart your digital audio workstation (D.A.W).

Unable to locate your .blob files, lost track of where you installed them, or had the misfortune of misplacing a drive? Simply re-run the installer to be up and running in no time.

We recommend frequent back-ups of your system, as well as archiving your instrument installer files to ensure a speedy recovery should it ever be needed.

### **How Do I Relocate My Instruments Audio Files?**

The simplest way to relocate your instrument's audio files (.blob) is to delete the previous files (where you previously installed your .blob's) and re-run the installer, selecting the newly desired install location.

This ensures no files are accidentally removed and will automatically overwrite any pre-existing instrument files.



# APPENDIX – SCALES AND MODES

## CROW HILL | NOCTURNAL BRASS & WINDS



Whilst we won't attempt to explain one of the more complex fundamentals of music theory, we do want you to get the best out of your purchase. So, gestures and scales. How do these work?

The way of determining a scale is its tonic. Basically the note you return to the most. A scale is defined by its relationship to that tone.

When looking at a keyboard, playing all the white notes and returning to the "C" will give you the most pleasant tonal character. It is the thing of nursery rhymes and Christmas carols. However it has a darker twin, if you play all the white notes but return to the "A" most of the time you will have a sadder tonal quality. The "C" scale is a major one, the "A" is a Minor (strictly speaking a diminished minor). These are both modes, and there's not just two, there's seven.

Without shifting the key of any gestures you are playing you can alter the tonal character of the music by simply changing the tonic whilst playing just the white notes. Modes have funny names too. 7 white notes, 7 tonics, 7 modes.

Mode Key Mnemonic:

C

Cheese

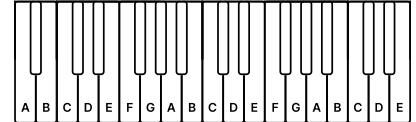
Flavour Profile:

Set the scene, all is good, resolution, happiness.

Weird Greek-God Name:

Ionian

Keys



Notation



Transposition Calculator

0	1	2	3	4	5	-6	-5	-4	-3	-2	-1
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

Mode Key Mnemonic:

D

Does Everything

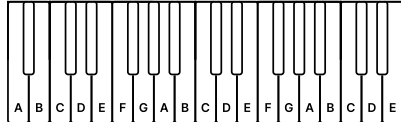
Flavour Profile:

Take me seriously, worrying, intense, time to act, this sh\*t is about to get real.

Weird Greek-God Name:

Dorian

Keys



Notation



Transposition Calculator

-2	-1	0	1	2	3	4	5	-6	-5	-4	-3
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

Mode Key Mnemonic:

E

Exotic

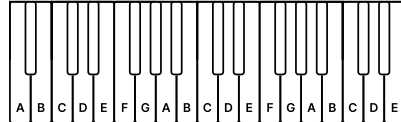
Flavour Profile:

Mystical, unusual, unsettling, slightly dark.

Weird Greek-God Name:

Phrygian

Keys



Notation



Transposition Calculator

-4	-3	-2	-1	0	1	2	3	4	5	-6	-5
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

Mode Key Mnemonic:

F

Forever Hollywood

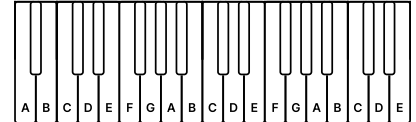
Flavour Profile:

Positive & happy with a sparkly hint of adventure.

Weird Greek-God Name:

Lydian

Keys



Notation



Transposition Calculator

-5	-4	-3	-2	-1	0	1	2	3	4	5	-6
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

Mode Key Mnemonic:

G

Good For Romcoms

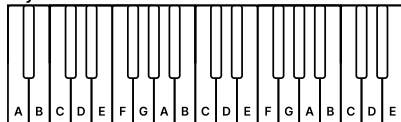
Flavour Profile:

Doing something positive with no guarantee of a positive outcome.

Weird Greek-God Name:

Mixolydian

Keys



Notation



Transposition Calculator

5	-6	-5	-4	-3	-2	-1	0	1	2	3	4
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

Mode Key Mnemonic:

A

Always Sad

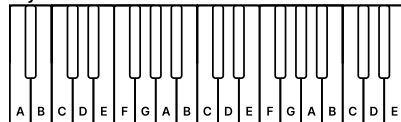
Flavour Profile:

Loss, loneliness, no hope

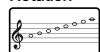
Weird Greek-God Name:

Aeolian

Keys



Notation



Transposition Calculator

3	4	5	-6	-5	-4	-3	-2	-1	0	1	2
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

Mode Key Mnemonic:

B

Broken

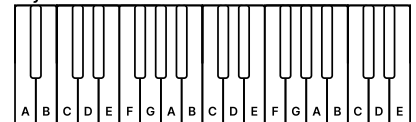
Flavour Profile:

Totally ambivalent with no chance of a satisfying resolution

Weird Greek-God Name:

Locrian

Keys



Notation



Transposition Calculator

1	2	3	4	5	-6	-5	-4	-3	-2	-1	0
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

# APPENDIX – CREDITS



**Nocturnal Gestures** wouldn't be possible if it wasn't for the efforts of these amazing, talented and generous individuals.

Conductor / Orchestrator: .....Adam Robinson  
Leader: .....Hedley Benson  
Engineer: .....David Donaldson  
Co-producer / Musicians Contractor: ...Kobus Frick  
Arranger: .....Christian Henson  
Orchestrator: .....Adam Robinson

Development: .....Calum Minuti-Goold  
Art, GUI, User Manual.....Christian Henson  
Tech Stack: .....Stephen Tallamy  
Artistic & Prose Consultant: .....Dot Allison  
Editing: .....Kieran Greig  
Video & Photography:...Jack Rosam / Robbie Crawford  
Production & Logistics: .....Anna O'Donnelly  
User Manual: .....Christian Henson

All of us at Crow Hill would like to offer our sincerest thanks to all of the musicians who took part. Everyone at Clockwork Sessions & The Assumption Hall ins Glasgow. The undying support of our family and friends getting this across the line.

But most of all, to you for buying it. Without you we wouldn't get to play with such a wonderful train set.

# APPENDIX – EULA

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7. No Endorsement. At no time, will we pre-screen or monitor, and therefore endorse, (and we expressly disclaim any and all liability in connection with) any third-party content or any other materials created or exhibited or otherwise exploited by our Users.

8. Termination of this Agreement. We may at any time terminate this legal Agreement, in our sole discretion without prior notice to you and without reimbursement, if we have reasonable grounds to believe that you may have breached (or acted in a manner indicating that you do not intend to or are unable to comply with) any term herein or if we are legally required to do so by law. You acknowledge that we will cooperate fully with investigations of violations of systems or network security at other sites, including cooperating with law enforcement authorities in investigating suspected criminal violations.

9. Liability. You agree that our liability to you hereunder shall be limited to the amount you have actually paid to us for all products or services hereunder of, if greater, GBP100. Except as set out herein, we shall not be liable for any indirect or consequential loss of any kind in contract, tort or otherwise arising out of your use of the Product or the Content or in relation to the goods and/or services that we provide. Nothing in this Agreement shall operate to limit or exclude liability for death or personal injury caused by negligence.

10. Warranties. TO THE EXTENT PERMITTED UNDER APPLICABLE LAW IN YOUR TERRITORY, ALL OUR PRODUCTS AND SERVICES ARE PROVIDED ON AN "AS IS" AND "AS AVAILABLE" BASIS WITHOUT WARRANTY OF ANY KIND, EITHER EXPRESS OR IMPLIED, INCLUDING, WITHOUT LIMITATION, THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, OR THE WARRANTY OF NON-INFRINGEMENT. WITHOUT LIMITING THE FOREGOING, WE MAKE NO WARRANTY THAT (A) THE SERVICES WILL MEET YOUR REQUIREMENTS, (B) THE SERVICES WILL BE UNINTERRUPTED, TIMELY, SECURE, OR ERROR-FREE, (C) THE RESULTS OBTAINED FROM THE USE OF THE SERVICES WILL BE EFFECTIVE, ACCURATE OR RELIABLE, OR (D) THE QUALITY OF ANY MATERIALS OR SERVICES OBTAINED BY YOU FROM US, OR FROM ANY THIRD PARTIES' WEBSITES TO WHICH WE ARE LINKED, WILL MEET YOUR EXPECTATIONS OR BE FREE FROM MISTAKES, ERRORS OR DEFECTS. THE USE OF THE PRODUCTS AND THE SERVICES IS AT YOUR OWN RISK AND WITH YOUR AGREEMENT THAT YOU WILL BE SOLELY RESPONSIBLE FOR ANY DAMAGE TO YOUR COMPUTER DEVICE OR SYSTEM OR LOSS OF DATA THAT RESULTS FROM SUCH ACTIVITIES.

11. Indemnity. You agree to indemnify us for any loss or damage that may be incurred by us, including without limitation reasonable legal fees, arising from any breach by you of any warranty or other term herein or your misuse of any material or information obtained through the use of the Products or the Content.

12. Complaints. If you would like to notify us of Content, which you believe does not comply with this Agreement or otherwise is objectionable, please notify us via [www.thecrowhillcompany.com/faqs](http://www.thecrowhillcompany.com/faqs) making sure to include both the link to the infringing Content and the reasons as to why you believe there is an infringement.

# APPENDIX – EULA (CONTINUED)



13. Hacking. You agree and undertake not to attempt to damage, deny service to, hack, crack, reverse-engineer, or otherwise interfere with the Products and/or the Content in any manner. If you in any way cause such damage, you agree to pay all financial damages we incur as a result. We will cooperate with the authorities in prosecuting any User who Interferes with the Products or the Content or otherwise attempts to defraud us or any other parties. We reserve the right to deny any or all access or service to any User for any reason, at any time, at our sole discretion. You agree that we may block your access, and at our sole discretion to disallow your continued use of the Products and/or the Content. We reserve the right to take any action we may deem appropriate in our sole discretion with respect to violations or enforcement of the terms of this Agreement, and we expressly reserve all rights and remedies available to us at law or in equity.

14. No Partnership. Your use of the Product and/or the Content creates no partnership, client, fiduciary or other professional relationship.

15. Entire Agreement. This Agreement constitutes the entire agreement between the parties on the subject matter hereof. There are no understandings, agreements, or representations, oral or written, not specified herein regarding this Agreement.

16. Force Majeure. We will not be liable or responsible for any failure to perform, or delay in performance of, any of our obligations hereunder that is caused by events outside our reasonable control including but not limited to: natural disasters (fire, storms, floods), governmental or societal actions (war, invasion, civil unrest, labour strikes), infrastructure failures (transportation, energy, electricity), or any epidemic or pandemic.

17. Severance. If any part, term, or provision of this Agreement shall be held by a court of competent jurisdiction to be illegal, unenforceable, or in conflict with any relevant law, the remaining portions or provisions shall still remain valid and continue in full force and effect.

18. No Waiver. No waiver, express or implied, by either party of any term or condition or of any breach by the other of any of the provisions of this Agreement shall operate as a waiver of any breach of the same or any other provision of this Agreement.

19. Variation. This Agreement may be varied from time to time and any such amendment will be applicable from the date and time such revised terms have been made publicly available. Your continued use of the Product constitutes agreement with and acceptance of any such amendment or other changes.

20. Law and Jurisdiction. This Agreement shall be governed by and construed in accordance with the laws of England and any disputes shall be subject to the exclusive jurisdiction of the Courts of England.

21. Contacting Us. If you have any questions, please contact us at [www.thecrowhillcompany.com/faqs](http://www.thecrowhillcompany.com/faqs)